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INDIAN AND PERSIAN MINIATURES

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INDIAN AND PERSIAN MINIATURES.

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PERSIA.

IT is within the last twenty-five years that Europe generally has shown interest in the miniature-painting of Persia and India.

During these years insight and knowledge have expanded, and several books on these subjects have been written, both in France and England. The authors, especially with regard to Indian miniatures, suggest that they are working on fresh ground, and are pointing out new lines of search rather than making definitions regarding this still little-known realm of the painter's art.

Knowledge, however, is still increasing, and we hope that this brief summary will prove interesting and helpful to many who hitherto have not realized the existence of this branch of art. The Bibliography on page 9 should be studied, as it is in the books and magazine articles mentioned there that comprehensive and detailed information may be found. The writer of these notes acknowledges his indebtedness to these works for much valuable assistance.

It may be taken as an axiom that all forms of art are the reflection of previous forms of art, and that the art of one country influences that of another country with which it is in communication. This axiom is exemplified in the history of the rise and decline of the art in Persia.

The origin of the great school of miniature-painting in Persia and, to a certain degree, in India, began about the ninth century, following the Arab invasions of Egypt and Europe.

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The Arabs were originally a simple people, lacking artistic feeling; but coming under the full force of Byzantine art, which was then flourishing, and seeing the great buildings of classical antiquity, the majority of which were still standing, they soon felt these influences and succumbed to them. They employed the artists and craftsmen of the conquered countries, and these continued working on their own lines.

As the power of the Arabs increased, these artists of Europe and Egypt became more under the influence of, and thus eager to make such works as would specially appeal to, their Mohammedan overlords. Actually the oldest known specimens of Arabic miniature art date from about the middle of the twelfth century (see Blochet, "Peintures de manuscrits arabes à types byzantines." Paris, 1907). In Egypt these influences were most clearly defined, and Arab art formed itself during the Caliphates of the Fatimids, under whose patronage art flourished. At the fall of the Fatimids in 1171, the Sunnite Ayyubids came into power. The ideals of the Ayyubids were far different from those of the Fatimids. They were strict observers of the law, and more interested in war than in art. This lack of encouragement caused the artists and craftsmen to leave the country and emigrate into Syria, Asia Minor, Mesopotamia, Sicily, Spain, and Persia.

Their skill was in this way spread throughout the Mohammedan world and beyond, until it influenced the art of Christendom itself.

The luxurious Caliphate of Baghdad absorbed some of these exiled artists into its courts, and thus transplanted to Persia the ancient traditions of Egypt. In 1258, however, Baghdad was destroyed by the Mongols, and with their invasion appeared a new art. That of the Far East came into contact with that of the Near East. Dr. F. R. Martin states in "The Miniature Painting and Painters of Persia, India, and Turkey": "The fall of Baghdad coincides with the death of Arabic art based on antique tradition, and with the birth of true Persian art."

These Mongol Princes were under the spell of the rich imagery of Chinese art, so much so that they imported both artists and objects of art from China into Persia. These craftsmen began to arrive as early as the middle of the thirteenth century, soon after the arrival of the Fatimid artists from the West.

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This, known as the Mongol period, extended from 1227 to about 1369, and its art was rather reminiscent of that of China during the Sung and Yuan dynasties. Sa'di the poet, author of the "Gulistan," lived about this period, and may have died about 1292, and Hafiz died about a century later. The Timurid School which follows is still remembered by the survival of some fine manuscripts. Some experts suggest that European art was beginning to be known in Persia during this period, and in any case there is strong evidence that Albert Dürer saw some of these Persian drawings—probably in Venice—and made copies from them.

Also during these years flourished the great bibliophiles, Bārsunghar, Shāh Rukh, and Sultan Husain Mirza, who were more illustrious than even the far-famed book-lovers of France and Italy in the sixteenth and seventeenth centuries.

The finest carpets were produced during the reigns of the Timurids; and this fact is worthy of notice, for the painters of miniatures were also the designers of carpets.

About the middle of the fifteenth century was born Bihzād, "the Raphael of the East," who was destined to influence the growth and development of painting throughout the East. The Emperor Babar in his memoirs speaks of him as "the most eminent of all painters."

Bihzād appears to have spent his life in Herat and Tabriz (where he is buried), and during his lifetime was hailed as a master of masters. The chronicles state that when Shāh Ismā'il, whose court painter he was, went to war with the Turks, he said: "If I suffer defeat and my capital is taken by the enemy, I do not wish Master Bihzād to fall into the hands of my foes." Bihzād was therefore carefully concealed, and after the Shāh's defeat at Chaldiran, 1514, his very first question on his return was, "Is Bihzād still alive?"

Bihzād was the depicter of the calm and contemplative scenes of life. His landscapes are peaceful, and his characters are frequently dervishes and teachers. He may be justly numbered amongst those masters whose work deserves the title "Perfection."

Alas! though his drawings are frequently mentioned, very few are known, and practically never come into the market.

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But it is his school and style which impressed itself for generations on the art of both Persia and India, and some of the finest examples we have are classified as belonging to the "Bihzād School."

During the reign of Shah Tahmāsp, 1524–1576, the art of book-illustrating and miniature-painting reached its highest curve; thereafter magnificence increased, but originality of ideas began to wane. None the less, it is to the reign of Shah 'Abbas, 1587–1629—the "Glorious" period of Persian history—that we owe the production of many wonderful examples of typical and characteristic Persian manuscripts. Most of these are illustrations to the Shāh Namah of Firdausi. In fact, this epic poem of heroes and kings was considered the only book worthy of being perpetuated during those mighty days.

The best known of the Persian artists of this epoch is Rizā, and many of his works are very charming, though lacking the genius of Bihzād. They are perhaps the best known to Europeans of any of the Persian artists. He challenges comparison with Hokusai in this respect, for, like the Japanese artist, his works were very numerous.

It is interesting to note that the Elzevir edition of "Persia seu regni persici status," Leiden, 1633, contains six woodcuts after miniatures of the Rizā School. From the end of the seventeenth century onwards, amongst many good examples of minute work and copies of earlier periods are found those curious examples of European pictures and subjects so similar to the Chinese porcelain of the same period which was painted for Europe. It appears that the Shahs eagerly encouraged their artists to copy anything that was foreign. Eventually this habit of assimilating what was tawdry and insipid, specially from Europe, crushed the original virile art of Persia. So much was this the case that by the middle of the nineteenth century, with a few exceptions, the art of painting in miniature was lost. At the present time, it has been suggested, the only artists in Persia who appreciate true lines and decoration are the tailors!

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INDIA.

THE miniature paintings of India may conveniently be divided into two classes, Mughal and Rajput, or Mohammedan and Hindu. In both cases an exact definition is difficult, and several modern authors suggest different names for the various subdivisions of these schools.

As the Mughal School is the one best known to Europeans, it will be convenient to deal with that first. It may be said to date from A.D. 1550 to A.D. 1800, and to have originated in Herat and Samarkand under the Timurids in the fifteenth century. For this reason these paintings are frequently catalogued as Indo-Persian, though, as Percy Brown points out in "Indian Painting," "Indo-Timurid" would be a more suitable name for those particular early drawings.

The Emperor Babar, who died at Agra in 1530, was a descendant of Timur, and was himself greatly interested in the study of painting. Humāyūn his son spent most of his life struggling to retain his empire, and it was only during the reign of Babar's famous grandson, Akbar the Great, 1555–1605, that this empire was consolidated.

Akbar—a great man in every respect—inherited his grandfather's love for painting, and, like him, continued to invite Persian and also Hindu artists to his court. He treated them lavishly, and as a result founded a school which can compete favourably with the best Persian periods.

Perhaps the art was at first an exotic, as the Mughals themselves were strangers in the land. But the indigenous painters of India were rapidly utilized by the Emperor, and with that broadmindedness which characterized him Hindu artists were employed as well as Mohammedan. The outstanding feature of the Mughal School is its skill in the delineation of portraits, and the majority of its subjects are drawn from the resplendent court-life of the time. Incidents of the chase were favourite subjects, and in these scenes the landscape is rendered with great feeling, a definite attempt at perspective, and a good knowledge of nature.

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Abul Fazl, the confidential adviser of Akbar, wrote proudly in his Ain-i-Akbari: "Most excellent painters are now here, and masterpieces worthy of a Bihzād may well be placed side by side with the wonderful works of European painters that have attained world-wide fame."

He wrote truly, for in 1777 Sir Joshua Reynolds declared his great admiration for some Indian drawings he had seen inserted in an album, now in the British Museum (Add. 18801). Dr. F. R. Martin states that it was Sir Joshua Reynolds's enthusiastic praise which inspired him to write his monumental work on miniature paintings. The fact that Rembrandt was interested in the copying of Indian miniatures is well known, but unfortunately their value in India in those days prevented him from seeing the best. It was not until the eighteenth century that the servants of "John Company" brought really fine examples into England.

It was during the reign of Jehangir (1605–1627), "the maker of gardens," that the Mughal pictorial art reached its highest point, and every encouragement was given to the artists by the ruling class. Jehangir himself was a great connoisseur and critic, and prided himself on his ability to tell the work of any artist whose paintings he was shown.

The great period continued during the life of Shah Jehan (1627–1666). Decadence began, and hastened rapidly with the advent of the bigoted Aurangzeb, and probably art received but little encouragement during his long reign. He died in 1707. It struggled on for nearly a century before becoming quite extinct, and even revived slightly at Lucknow at the end of the eighteenth century under the Nawabs of Oude, but the work was of poor quality.

The Rajput period may also be said to commence about 1550 and to continue till 1905, when its few remaining artists perished in the great "Dharmsala" earthquake.

There are numerous examples of paintings in a different "kalm" (a pen or brush; "kalm" is the term used to express a school or style of painting) from the Mughal style. These particular drawings usually come from Rajputana and the Punjab Himalayas.

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It is usual to suggest that these miniatures are the indigenous art of India and direct descendants of the famous frescoes in the caves of Ajanta. Though this theory is quite possible, it is very difficult to prove, as there seem to be no existing drawings of these styles previous to 1550.

At any rate it was during the Mughal dynasty that these various kalms began to evolve, and it was during the seventeenth century that their best works were produced. Delhi, Agra, Lahore, and especially Jaipur, all maintained their own local styles, and it is a matter of some difficulty to assign a picture to its right kalm.

The strongest offshoot of the Rajput School itself is that known as the Kangra kalm—from the name of the leading state in which its followers lived in the Punjab Himalayas. Of late, however, some experts have given this school the broader name of PAHARI, "belonging to the mountains."

It is also suggested that on the break-up of the Mughal School proper many of the families of artists sought refuge in these mountain valleys, and, adapting their art to their new surroundings, began producing many semi-religious miniatures for their Hindu neighbours. The origin is obscure, but this Kangra or Pahari School, though situated in quiet valleys, far from courts or big towns, did produce a school of miniature drawings of great delicacy of line, brilliancy of colour, and minuteness of detail. It has been described as "an art of patient labour and naïve devotion." Portraiture was another of its traits, and there are in existence numerous profiles of the Hill Rajputs and their ladies. The portraits somewhat resemble the Mughal works of the same period. This school was at its best during the middle and end of the eighteenth century. After that, with the coming of the British, the younger men found better pay and an easier life in the P.W.D. and Government departments. The end came suddenly, as we have stated, on 4 April 1905.

As a matter of interest we give a few of the salient points of style in some of the Rajput Schools. Firstly, the Jaipur School, of which the main points are: The peculiar sharply angular representation of the margins of the lotus ponds; the use of silver (which blackens with age); the large but not very long eyes; the straight, finely-cut nose, full and very sensitive lips, also the two

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black scorpion locks close to the ears. The figures have thick-set frames, and there are but few variations of position.

Kangra (or Pahari), "belonging to the mountains." Pastoral elements. The eyes are long, the mouth twined a little upward at the corners. The figures are slender and willowy. The colouring is very brilliant. A characteristic technical detail is the use of fine parallel lines over a lighter ground—this is frequently seen in green of the grass and trees. Many genre subjects are found.

The usual subjects of Rajput painting are :—

1. Krishna subjects. Childhood scenes, which are frequently quite amusing. His mystic love for Radha; this legend is the whole sum of romance for many Indian women. Krishna as the divine cowherd, in which he is frequently depicted playing the flute to the Gopis. He is painted blue, and easily recognizable.

2. Saivite subjects.

3. Epics, such as illustrations to the Ramayana and the Mahabarata.

4. Lyrical subjects and love scenes.

5. Rags (male) and Raginis (female), who are the angels of the musical modes in Hindu mythology.

6. Portraits (as described above).

7. Forts, palaces, and shrines.

8. Animals and birds. The interest in these was begun by Akbar and Jehangir.

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MARTIN (F. R.). Miniature Painting and Painters of Persia, India, and Turkey, from the 8th to the 18th Century. 2 Vols. Folio. Cloth. 1912.

This work is the text-book on the subject, and the many fine illustrations help to give a clear idea of the development of miniature-drawing in the East. The Persian aspect is more fully dealt with than the Indian.

BROWN (PERCY). Indian Painting. Illustrated. Small 8vo. Cloth. Calcutta.

This small volume, one of "The Heritage of India" series, is the best handbook available on Indian miniatures. The author is concise, and the book is very readable, and not dogmatic.

COOMARASWAMY (A. K.). The Arts and Crafts of India and Ceylon. 8vo. Cloth. 1913.

Containing a good chapter on Indian Painting and Calligraphy.

Also by the same author—

Indian Drawings. Published by the India Society. First Series, 1910; Second Series, 1912.

Both volumes contain many interesting illustrations of rather unusual drawings.

SMITH (VINCENT A.). A History of Fine Art in India and Ceylon. Good Illustrations. Large 8vo. Clarendon Press, 1911.

LANE-POOLE (S.). Mediæval India, from Contemporary Sources. Extracts from Arabic and Persian Annals, and European Travels. Thin 8vo. Cloth. Bombay, n.d.

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Burlington Magazine. No. V and No. IX. 1903. Musulman Manuscripts at the Paris Exhibition. By E. Blochet.

Burlington Magazine. March 1912. Rajput Paintings. By D. Coomaraswamy.

Nineteenth Century Magazine. January 1910. The Mogul School of Painting. By Percy Brown.

The Studio. October 1902. Some Notes on Indian Pictorial Art. By E. B. Havell.

"*And if there be a picture containing many portraits, and each face be the work of a different master, I can discover which face is the work of each of them.*"

Jehangir.

"*Learning dissipates many doubts, and causes things otherwise invisible to be seen, and is the eye of every one who is not absolutely blind.*"

Hitopadesa.

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CATALOGUE OF PAINTINGS AT PRESENT IN STOCK.

(Of some of the following Items we can send Photographs if wished.)

PAHARI SCHOOL.

1 **Krishna** standing under a tree, playing the flute, whilst surrounded by Gopis. In the background is a village. A bright decorative drawing. $13\frac{1}{4} \times 9$ in. **£15.**

2 **Bala Krishna,** the infant, on a swing throne with four female attendants. Two children play, in front of the cot, with a collec-lection of curious Indian toys; two cats are shown, an unusual subject in Indian Art. The background shows a fine marble room with a red carpet. A water-gilt floral border. $11 \times 7\frac{1}{2}$ in. **£21.**

3 **Krishna and Radha** in a woodland glade, with a fine floral border on gilt ground. $8\frac{3}{4} \times 6\frac{1}{2}$ in.; with the border, 13×10 in. **£18 10s.**

4 **A Group of Ladies** round a large stone well, from which they are offering water to a mounted prince. He is attended by his horse-holder, who holds a falcon. In the background is a palace half hidden by hills. Fine floral gilt border. $15\frac{3}{4} \times 10\frac{3}{4}$ in. **£29.**

5 **A Princess** reclining on a madrisa, in the cool of the evening, attended by a "Murchal" bearer and female musicians, etc. In the background a lake scene, with palaces in the hills beyond. A brilliant drawing. $15\frac{1}{2} \times 10\frac{1}{2}$ in. **£21.**

6 **Krishna and Radha** seeking refuge from the floods, poured out by Indra, under a magical cloak. Wide gilt floral border. $15 \times 10\frac{3}{4}$ in. **£18 10s.**

7 **Krishna** in a white marble pavilion (reminiscent of the Pearl Mosque at Delhi) playing a flute, with Radha adoring, female musicians and attendants in the foreground. Two white cows in attitudes of adoration are well drawn on a background of pink sandstone. A decorative and well-designed composition. Floral water-gilt border. $11 \times 9\frac{1}{2}$ in. **£25.**

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8 **Krishna and Radha** seated on a throne in a pavilion. A group of twelve women are appealing to him from the courtyard. A gilt floral border. $15\frac{1}{4} \times 10\frac{3}{4}$ in. **£12 10s.**

9 **Krishna, as Dwarkanatha,** standing on a lotus on a madrisa. In the background, beyond a lotus-covered lake, is a building reminiscent of the Diwan-i-Khas at Delhi. This drawing, in gold, white, and pink, is an exceptionally decorative example. Floral water-gilt border. $15\frac{1}{4} \times 14\frac{3}{4}$ in. **£24 10s.**

10 **Krishna** under a tree, playing a flute, and surrounded by the Gopis. A good evening scene with a lake in the background. $15\frac{3}{4} \times 10\frac{1}{2}$ in. **£13 10s.**

11 **Bala Krishna (the baby)** seated on a swing throne surrounded by female musicians and attendants. In the background a storm is raging, with lightning in the form of a cobra. In the foreground are two pea-fowl, a fountain, and a formal garden. A fine floral border of pink flowers on a gilt ground. Signed Mahomet Fazl. $15\frac{1}{4} \times 10\frac{3}{4}$ in. **£32.**

12 **Bala Krishna** at the house of Nanda the cowherd. He is playing with a churn, while Nanda is milking a cow. This drawing gives a pleasing aspect of Indian village life. $10\frac{3}{4} \times 15\frac{1}{4}$ in. **£28 10s.**

13 **Kalki** (the tenth avatara of Vishnu—which is yet to come), a four-armed man leading a winged horse (one of the horses of the moon ?). Fine gilt floral border. $15\frac{1}{4} \times 10\frac{3}{4}$ in. **£10 10s.**

14 **Bala Krishna** on a swing throne. His mother, Devaki, outside the house is turning a churn, and a female attendant is swinging the throne. A soldier is on guard outside the outer wall. The whole picture-drawing is full of bright, fresh colouring, and is most pleasing. Gilt floral border. $15\frac{1}{4} \times 10\frac{3}{4}$ in. **£26 10s.**

RAJPUT AND OTHER SCHOOLS.

15 **Sa'id Khan Bahadur** (c. 1650) receiving a report from his Chamberlain. (Kangra School.) $5\frac{1}{2} \times 3\frac{3}{4}$ in. **£5 15s.**

16 **Sa'di,** the celebrated Persian Poet (part author of the "Gulistan"), reciting his verses to an Indian princess and three of her ladies. The princess has a halo round her head—the usual symbol of royal blood in Indian drawings. Indo-Persian. $7 \times 5\frac{1}{4}$ in. **£6.**

17 **A Female Snake-charmer** seated on a knoll playing a pipe with cobras dancing to the music. The background is a typical Punjab scene, with an avenue of trees. The snake-charmer is nude except for a girdle of green leaves and a pearl necklace. Delhi School. 7×5 in. **£5 15s.**

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18 **A Lady Bathing** in a red sandstone bath. The picture is an oval surrounded by a series of floral sprigs on a gold ground. Kangra School. $6\frac{3}{4} \times 4$ in. **£6.**

19 **A Night Scene,** with Gurus, women, and children, and a Fakir. The view in the background suggests Amber (the deserted city near Jaipur). A beautifully drawn poppy on the reverse. A fine miniature of the Jaipur School; ornamental border. $8\frac{1}{4} \times 5$ in. **£10 10s.**

20 **An Interesting Drawing of Potters at work.** Would be suitable for an illustration to Omar Khayyám. Lucknow School $8 \times 5\frac{3}{4}$ in. **£3 10s.**

21 **A Lady and a Gentleman** of high rank (probably Laila and Majnun). The lady's costume is attractive, with red head-dress and transparent garments. She is offering the man some wine from a blue and white bottle. An ornamental border, and on the reverse a fine specimen of calligraphy (cut). $8 \times 4\frac{3}{4}$ in. **£9 10s.**

22 **Portraits of Two Gentlemen** seated in a marble alcove, one smoking a hookah. Mughal drawing. $6\frac{3}{4} \times 4$ in. **£5 10s.**

23 **Two Ladies** under a drooping tree, with a pet antelope. One lady is playing a musical instrument. A pink and blue border, and a fine example of calligraphy on reverse. Rajput School. $6\frac{3}{4} \times 4\frac{3}{4}$ in. **£8 10s.**

24 **Mughal Drawing.** A trained falcon on a red velvet stand, with a cord attached to its leg and a jewel hanging round its neck. Water-gilt floral border, and on the back a decorative design with calligraphy. $7\frac{1}{4} \times 3\frac{1}{2}$ in. **£4 15s.**

25 **A Mughal Drawing.** A green parroquet on the bough of a flowering tree. A good specimen of calligraphy on reverse. $8\frac{1}{2} \times 4\frac{3}{4}$ in. **£5 10s.**

26 **A Persian Miniature.** A prince and a lady under a blue cupola with two attendants. An animated and floral water-gold border (stained). $7\frac{1}{4} \times 4$ in. **£10 10s.**

27 **A Persian Miniature.** Numerous figures in a brightly tiled house. A late drawing, but full of interesting and decorative details. $7\frac{1}{2} \times 5\frac{1}{2}$ in. **£4 15s.**

28 **A Persian Drawing** of iron-workers occupied with a charcoal furnace. $6\frac{1}{2} \times 4\frac{1}{2}$ in. **£3 10s.**

29 **A Portrait** of a seated warrior. Lucknow School. $7\frac{1}{2} \times 5\frac{1}{2}$ in. **£1 10s.**

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30 **Bihzād School.** Chundel, the Envoy of Faridun, interviews the three daughters of the King of Yemen, seeking them as wives for the three sons of Faridun. In front of them are a company of female musicians, and outside the red hangings which surround the pavilion are various men-attendants with a horse. $9\frac{1}{2} \times 5\frac{1}{4}$ in. Gilt foliated scroll border on buff margins. **£42.**

This is a fine miniature of the highest order. Is signed Basawan, who was one of the court painters of Akbar.

31 **Bihzād School.** The battle between Barzū, the grandson of Rustam, and Afrasial, the Turanian king. Barzū is armed with a bow and arrows, and is pursuing the king, who defends himself with sword and shield. In the background rises a red sandstone fort, round which the battle raged. $9\frac{1}{8} \times 4\frac{7}{8}$ in., with gilt seated figures among floral devices on buff margins. Signed Basawan. **£40**

This fine miniature is a mosaic of colours; the minuteness and accuracy of the portraits of the various warriors, and the details of the costumes and armour, can only be appreciated with the aid of a magnifying glass.

32 **Persian.** Zuleika sees Yusuf (Joseph), amongst other prisoners, from a window overlooking the prison, and is entranced by his beauty. Probably an illustration from a copy of Jami's "Yusuf and Zuleika." $8\frac{3}{4} \times 5$ in., margins with gilt animated and floral design on a buff ground. Early seventeenth century. **£20.**

33 **Persian.** Yusuf and Zuleika. The Mohammedan version of Joseph and Potiphar's wife. Zuleika is seizing the retreating Yusuf, whilst outside the building is the mother with the babe of seven months whose miraculous words proved Yusuf's innocency! $7\frac{5}{8} \times 5\frac{3}{4}$ in. Similar border to No. 32. **£18.**

34 **Persian.** Zuleika, in order to stop the gossiping and secret stories about Yusuf, invited the wives of the chief grandees to a banquet. She handed to these sarcastic ladies a sharp knife and a delicious orange, and then brought Yusuf into their presence. They, overcome by his beauty, cut their hands and fingers instead of the oranges. (See "The Rauzat-us-safa" of Mirkhond. Royal Asiatic Society, 1891.) $7\frac{3}{8} \times 5\frac{5}{8}$ in. Similar border to No. 32. **£21.**

This is a most pleasing miniature, with fine red, blue, and gold decoration.

35 **Rajput.** Portrait of a poet, standing, holding a flower and a book. $5\frac{3}{4} \times 3$ in., with a coloured border, and very decorative black margin bearing gilt floral ornament. **£8.**

36 **Indo-Persian.** A prince seated on a throne in a garden, with two attendants. It appears to be a portrait of Jehangir. A chenar-tree in the background is just beginning to turn brown. $6\frac{1}{2} \times 4\frac{7}{8}$ in. No borders. **£10 10s.**

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37 **Mughal.** Shah Jehan (1593–1666) on an elephant, with mahout and chaunri bearer and four running footmen. $9\frac{1}{4} \times 5\frac{3}{4}$ in. A good miniature, but slightly rubbed, and no borders. **£11.**

38 **Mughal.** Portrait of a nobleman, seated, in a courtyard. He is clad in a pale pink costume; two children are playing with an open book. Gilt and coloured borders. $6\frac{3}{4} \times 5\frac{1}{8}$ in. **£8 10s.**

39 **Rajput.** Two ladies in the Zenana, embracing. The one offering the other a cup, and a third lady drinking. $6\frac{5}{8} \times 2\frac{5}{8}$ in. **£5.**
This little panel is curiously reminiscent of a kakemono.

40 **Rajput.** A nobleman offering a floral garland to a lady. She is seated on a yellow carpet and smoking a hookah. Blue, red, and gilt borders and margins. $10\frac{5}{8} \times 7$ in. **£10 10s.**

41 **Mughal.** Humayun (1508–1556) seated on a madrisa, and a lady attendant bringing refreshments. $8\frac{1}{4} \times 4\frac{7}{8}$ in. **£8 5s.**

42 **Delhi School.** A head-and-shoulder portrait of Nurmahal. Oval in square borders. $4\frac{3}{8} \times 3\frac{3}{4}$ in. **£7 10s.**

43 **Rajput.** A floral panel with coloured borders. $4\frac{1}{8} \times 2$ in. **21s.**

44 **Rajput.** A view of an Indian palace. $10\frac{1}{8} \times 16\frac{1}{2}$ in. **£6 10s.**

45 **An Indian Copy** of a portrait of St. Clare made by an artist (Mushfig ?) at the court of Akbar. The saint is holding the monstrance with which she is stated to have routed the Saracens who attacked her convent. A later hand has named this picture as a portrait of Rabiah of Basrah, who died in 184 A.H. $7\frac{1}{4} \times 5\frac{3}{4}$ in. **£10 10s.**

46 **Muhgal.** An escaped elephant. $5\frac{1}{2} \times 8\frac{5}{8}$ in. Gilt border. **£7.**

47 **Mughal.** A drawing of a rhinoceros, with green hills in the background; a naturalistic work. $5\frac{1}{2} \times 7$ in. With gilt borders. **£7 10s.**

48 **Delhi School.** A large pen-and-ink drawing, tinted in water-colours. The subject is a long procession of troops (cavalry and infantry), elephants, attendants, palanquins, mounted musicians, etc., winding its way towards a city in the background, which appears to be Delhi as it was about 1750. A curious work, full of interesting details of armour and costumes. Some portions of the landscape are unfinished. In black frame. 18×26 in. **£10 10s.**

49 **Indo-Persian School.** Mahomet being ministered to by winged angels (these winged angels are frequently reminiscent of those found in the "Book of Hours" and other illuminated manuscripts of Europe during the fourteenth and fifteenth centuries). He is seated under a tree, and a tiger drinks from a river in the foreground. $10\frac{1}{2} \times 8\frac{3}{4}$ in. **£14 10s.**

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AKBAR THE GREAT said:

"*There are many that hate painting, but such men I dislike. It appears to me as if a painter had quite peculiar means of recognizing God; for a painter, in sketching anything that has life, and in devising its limbs one after the other, must come to feel that he cannot confer personality upon his work, and is thus forced to think of God, the Giver of Life, and will thus increase in knowledge.*"

(ABUL-FAZL: "Ain-i-Akbari.")

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